



The Use of Epifora in Modern Uzbek Poetry

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Abstract. It is well known that a number of forms of repetition are used in poetry. In particular, the epiphora, as an element of poetic syntax, serves to express certain meanings in poetry. The article discusses the relationship between "radif" and epiphora, and reveals the artistic functions of this type of repetition on the example of poems by poets such as Erkin Vahidov, Abdulla Aripov, Usmon Azim, Iqbol Mirzo.

Key words: reinforcing figures, epiphora, poetry, lyrical hero, poetic repetition.

Introduction. Epiphora is one of the reinforcing figures of poetic syntax. This element has its place in poetry. D.Kuronov writes: "Epiphora is one of the special forms of repetition, the repetition of a word or phrase at the end of a few lines in a poem"[1,369]. In fact, this definition corresponds to the "radif" in our classical poetry. In this regard, the literary critic continues: "In a sense, the appearance of the epiphora can be considered, only the "radif" must take place after the rhyme. No such condition is imposed on the epiphora. Nevertheless, in modern Uzbek poetry, which is a continuation of the classical poetic tradition, the epiphora is more common as a repetition of a word (combination) following a rhyme." [1,370]. The scientist points out another subtle difference between the "radif" and the epiphora:

Oltin oyga olma otar **Oybodom**
Oybotarda yig‘lab yotar **Oybodom**.
Oyqizlarning oyparisi **Oybodom**,
Kunbotardan kuyib o‘tar **Oybodom**.

The repetition of the word "**Oybodom**" after the rhyme in this passage is an epiphora, which resembles a "radif" in terms of location. However, if the "**radif**" is repeated throughout the poem, it is observed only during one point in the poem. Therefore, it is better to consider it an epiphora, not a "radif" "[1,370].

Analysis of the literature on the subject. Apparently, the epiphora is also a word or phrase that is repeated exactly at the end of the verse. It differs from the "radif" in two respects: 1. If the "radif" is repeated exactly after the rhyme, no such requirement is imposed on the epiphora. Consequently, the ostriches in classical poetry are an example of this. 2. If the "radif" is repeated in all verses of the poem, the epiphora occurs only in certain verses. In this regard, good examples of epiphora can be found in new Uzbek poetry. This is clearly seen in the poems of E.Vakhidov, A.Oripov, U.Azim.

We will try to base our ideas on the example of the work of the outstanding great poet of Uzbekistan Erkin Vahidov:

Sen borsanki, keng vohada hayot **bor**,
Demak yurtning labida bol, nabol **bor**,
Senda elim sabotidek sabot **bor**,
Sobit bo‘lgin, Onasoydan najot **bor**,

Oqib turgin, qurib qolma, onajon.
Men bolangman, nido bo‘lay **sen uchun**,
Bir jilg‘adek davo bo‘lay **sen uchun**,
Kerak bo‘lsa fido bo‘lay **sen uchun**,

Mayliga, men ado bo‘lay **sen uchun**,

Oqib turgin, qurib qolma, onajon [2, 99].

The repetition used in the above lines from the poem “Sirdaryo o’lani”(The Song of Syrdarya) belongs to one aspect: it is included in the epiphora according to the repetition of different words in certain verses of the poem. The word "**bor**" at the end of the verses in the first paragraph means existence. At the same time, the poet sees the Syrdarya as a part of the great Motherland. That is, life in the Syrdarya wide oasis, honey on the lips of the land, herbs; hand sabot is likened to sabot. To express this poetic content effectively through the word "**bor**"; served to vividly reflect the poet's patriotic, patriotic feelings. The word "**sen uchun**" (for you) in the next paragraph reinforces this meaning. In the following lines, which reflect the fervent love of a child devoted to his homeland, this warm feeling is conveyed to the poet through the epiphora "**sen uchun**". After all, a patriotic child wants from the bottom of his heart that the great river that gives him life will always flow and make the homeland prosperous.

Research methodology. Youth is the heyday of human life. That is why there is no account of the poet who did not write about it. These meanings can be read from the lines of Erkin Vahidov. The interrogative word "**kim**", which has become an epiphora in the above paragraph, also serves as the basis for the "**tajohuli arif**". That is, everyone sings, talks, thinks, and so on about youth. The epiphora used by the poet served to vividly express the poetic content in this respect.

Yoshlik – gulu gulg‘uncha **ekan**,
Bu gul olam turguncha **ekan**.
Yoshlik – behad tushuncha **ekan**,
Poyoni yo‘q garduncha **ekan**.
Bitmoq bo‘ldim men unga doston,
O‘ylarimga topmadim poyon [3, 90].

In the above lines, the poet describes youth: it is such a priceless period that one always strives for it. In this sense, youth is like a flower bud, a bottomless gardun. Consequently, the incomplete verb "**ekan**" is an epiphora, which serves to affirm the poetic idea that the poet is trying to express.

The epiphoras used in Abdulla Aripov's poems also have their own artistic burden:
Men quvonar bo‘lsam – **sen sabab**,
O‘yga tolar bo‘lsam – **sen sabab**.
Men o‘lishni istamasman, yo‘q,
Nogoh o‘lar bo‘lsam – **sen sabab**[4, 35].

The above lines are written on the theme of love. The phrase "**You are the reason**" expresses the beloved beauty. After all, the lyrical protagonist is the lover who both pleases and inspires the lover.

Osmonga ham otgum **tosh**,
Gunohkor bo‘lsa quyosh.
Gunohkor bo‘lsa quyosh,
Qaytib tushmagaydir **tosh**[4,15].

The epiphora used in this is unique. The poet repeated the word "tosh"(stone) in the first and fourth verses, and the word "quyosh"(sun) in the second and third verses.

Qarashingda umid bordir, vido **bordir**.

Baxtli, badbaxt jo bo'lguvchi dunyo **bordir**,

Qo'rqma, senga meningdek bir fido **bordir**,

Garchi sevgi ikkimizga zaharlidir[5,82].

The modal word “bordir” repeated in the first and third verses of this poem about love has become an epiphora and means to affirm a more poetic idea.

Tashqarida yomg‘ir **yog‘ar**,

Ko‘z yoshdan ham og‘ir **yog‘ar**.

Bu yuraksiz dunyo uzra.

Yurak yog‘ar, bag‘ir **yog‘ar**[5,111].

The poem depicts rain. His rainy state is in sync with the lyrical protagonist's painful experiences. This harmony is defined by the verb "yog‘ar".

Iqbol Mirzo's poems also contain specific examples of the epiphora:

Seni desam yuragimda

ochilar **gullar**,

Yomg‘ir bo‘lib samolardan

sochilar **gullar**,

Sahrolardan, daryolardan

sochilar **gullar**,

Yuragimning gulisan sen,

gullagan Vatan![6,13]

The word "gullar“(flowers) used in these lines has always expressed the high spirits of the patriotic poet. Consequently, the homeland is such a unique feeling that when you think about it, the heart of the lyrical hero is filled with joy: flowers open in his heart, rain falls from the skies. That is why the poet calls the Motherland "the flower of my heart".

Conclusions and suggestions. Based on the definition of the meanings of epiphoras used in modern poetry, the following conclusions were drawn:

Firstly, the epiphora, unlike the “radif”, is an important element in the structure of modern poetry. It is repeated separately in each verse of the poem.

Secondly, the epiphora is an impressive expression of poetic content; to vividly reflect the poet's patriotic feelings; it is observed that it served to strengthen the spirit of patriotism.

Thirdly, this type of repetition was also the basis for the “tajahuli arif”; philosophical-symbolic meaning; served as a confirmation of poetic thought; used as a chronotope; the lyrical protagonist has been expressing his painful experiences and high spirits.

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